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षोडशाक्षरी स्तोत्रशतकम्

THE ṢODAŚĀKṢARĪ STOTRAŚATAKAM

By
KARIAKAR

SANKARA ACADEMY
KAMA KOTI : (Opp.J.N.U.)
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श्री चन्द्रमौलीश्वराय नमः ॥
श्री शङ्करभगवत्पादाचार्य परम्पराऽऽगत-
श्री-काञ्ची-कामकोटि-पीठाधिपति-

जगद्गुरु-श्री-शङ्कराचार्यस्वामिनाम्
श्रीमठम् संस्थानम्

काञ्चीपुरम् ॥

यात्रास्थानम् मलै मन्दिर रामाकृष्णापुरम् नयीडिल्ली — दिनाङ्कः ९-१०-८६

मुक्तिदायिका श्रीकांची शक्तिपीठेष्वपि अग्रगण्या भवति। क्षेत्रस्यास्य अधिष्ठात्रीं श्रीकामाक्षीं भजन्तः जन्मसाफल्यं लब्धवन्तस्तु सन्ति सुबहवः।

शक्त्युपासने उपयुज्यमानेषु मंत्रेषु सूरभूता भाति "षोडशी" इति प्रसिद्धिः। मन्त्रस्यैतस्य अक्षराण्येव प्रथमाक्षराणि परिकल्प्य अतिसरलया शैल्या श्रीकामाक्षीस्तुतिशतकम् रचितवान् कार्यकारो डाकटर् श्री स्बामिनाथः इति ज्ञात्वा भृशं तुष्यामः।

हृदयंगमस्य स्त्रोत्रस्यैतस्य पारायणेन आस्तिकाः श्रीकामाक्षी देव्याः कृपाभाजो भवन्तु रचयिताऽपि श्रीकामाक्षीदेव्याः अपांगवीक्षणेन परिपूर्णतया अनुगृहीतो भवतु इति च आशास्महे।

नारायण स्मृतिः

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PREFACE

The word "Kāma" stands for a variety of concepts in sanskrit literature. In the highest sense, it is one of the four-fold objectives of human existence namely, Dharma, Artha, Kāma and Mokṣa. The first one namely, Dharma, is the basic objective (purpose) of life both for its own sake and for the sake of achieving the other three objectives. Mokṣa is the final emancipation basically emanating from Dharma. Between these two, that is Dharma and Mokṣa, are placed Artha and Kāma. If one examines the sequence in which these four words are used from early days, one will find that the basic means namely Dharma and the supplementary means namely Artha are productive of the two ends; the one to be enjoyed in this world and the other for the world beyond. In the causality of Dharma and Artha, there is a difference in ratio in so far as they are applicable to Kāma and Mokṣa. That is, in achieving Kāma the two means are equally important and in achieving Mokṣa, Dharma has a greater role to play than Artha.

Since the world before us is more relevant, immediate and real to everyone of us, the objective of Kāma which is meant for this world has a tendency to become most important because of its tangibility. Hence the two means of Dharma and Artha are most often excessively spent away in achieving Kāma, to the utter neglect of the final Puruṣārtha i. e, Mokṣa. This does not at all mean that Kāma is something to be avoided or decried or even by-passed. It is very much necessary for the building up of a complete human personality. It is divine when it does not exceed the limits. It is enjoyable and appreciable when it is within the boundaries of right conduct. That is why Krishna says in Bhagwad Geeta :

धर्माविरुद्धः कामोऽस्मि

I am Kāma in the living beings, which does not controvert Dharma.

This concept is symbolised in the story of Manmatha being burnt to ashes by Lord Śiva. When Cupid exceeded his limits and tried to disturb Śiva who was above all mundane thoughts, the

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latter got annoyed and burnt Manmatha. At the same time, the Lord's wrath, however justified it was (from His point of view), resulted in a complete denial of one of the four Puruṣārthas to the entire world. The four-fold perfection itself was in jeopardy in the absence of Kāma. When the world ceases to be worth living, even the best aspirant will have no faith in the world beyond. In other words, if you are denied what has been promised here, what is the guarantee that you will get what has been promised beyond ? Therefore all activities, ambitions and aspirations come to a standstill and the wheel of Dharma itself becomes static.

It is to save the world from this danger that Goddess Pārvatī revived Cupid from his own ashes. If she had brought him back to his original physical form with flesh and blood, her angry Lord would have taken it as an act of confrontation by his beloved. So, the revived Cupid remained formless and is called Ananga; one without physicl form. He was not to be let loose on society least he should again trepass into prohibited regions and provoke Śiva. So the Cupid was kept in confinement within the eye lashes of Devī. This is how she came to be called Kāmākṣi, the one with Kāma in her eyes, She later made use of the very same Kāma to entice the Lord and bring him down to the mundane level so that the wheel of Saṁsāra may get moving.

Another interpretation of the word Kāmākṣī is that by her side glances She bestows all prosperity to her devotees. This is perhaps not different from the earlier interpretation.

The sentiment of love attracts or brings together various individuls at different levels of operation. Even the modern psycho-logists like Fraeud agree that the basic concept of love is the same whether it is in the case of a man and a woman; or a mother and a son or between two friends. That which attracts one to the other or that which generates an urge for possession in any living being in respect of another or that which moves an individual to sacrifice several things for the sake of a praticular person or again that under whose influence such a sacrifice becomes enjoya-ble, is called love. Normally this concept as applied to ordi-nary human beings has always an element of selfishness. Even when somebody ostensibly sacrifices a very valuable thing for the sake

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of his love for some body, that sacrifice is always not selfless. That is why the Bṛhadāraṇyaka Upaniṣad says—

न वा अरे पत्युः कामाय पतिः प्रियो भवति
आत्मनस्तु कामाय पतिः प्रियो भवति etc

"A husband is dear to his wife not for the sake of the husband but for the sake of the wife herself" Vice-versa, a wife is not loved by the husband only for her sake. In this way all human relationship can be attributed to a greater or lesser degree of selfishness. God is the only one who can love without selfishness. Even for an agnostic, it would be convenient to accept such a God since by accepting a self-less being, none is called upon to sacrifice anything. In the absence of a recipient, there is no question of giving. That is why, more to escape from this drudgery of all-round selfishness, our ancients conceived of a God who is completely self-less and with whom there is no quid-pro-quo. Among the lesser beings, a mother is least selfish. The most innocuous and least questionable selfishness that a mother can have, even in respect of a murderous bad character for a son, will be that she is not condemned by society as a barren woman, because of that son, and hence she should love him. In the case of the universal mother, that is Kāmākṣī, there is no scope for even that small element of selfishness because she is not within any social taboos nor she derives anything back from her children. That is why the concept of mother Goddess has gone so deep in the religious ethos of our country and it evokes spontaneous respect and attention in every human heart. A human mother responsible for the very birth of a child is an object of reverence for her son even though she is nurturing a small element of selfishness. Being so, there can be no hesitation to love the mother Goddess who does not expect anything from one other than pure and simple affection and that too for one's sake and not for her sake. It may be more approriate to say that the mother does not wait for her children to beg of her. She knows how, when and what to give to her children. Nor she gets euamoured of over-cheers and sycophancy since she does not discriminate among children. This argument can even lead one to think that there is no need for us to worship her at all. Of course, worshiping her does not generate reaction in her heart as to one's eligbility for more benefits from her. If such a thing happens,

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the whole edifice of Karma theory will go to pieces. Then what is the purpose of worship or prayer ? Any small Sādhana or prayer develops right thinking in the individual who prays, and enables him to move on and on towards the right goal. Mother only leads him on that right path since he is willing to go with her. To this extent, constant contact with her and frequent cleansing of the mind of other thoughts than those of mother would enable one to make spiritual progress and ultimately one's love for the mother Goddess merge in the universal love. While progressing on this path of emancipation, very often the individual gets lured by wordly pressures as did sage Viśvāmitra or Soubhari. On such occasions, the presence of Kāmākṣi in your mind forewarns Kāma (Cupid) that he has no business in this individual case, and if he interfers with him he will repeat the mistake that he commited with Śiva. Thus Kāmākṣī not only saves Cupid and utilises him to win over Śiva but also prevents him from misguiding her devotees. She absorbs all the Kāmavāsanas from the minds of her devotees by the magnetic power of her eyes. Where Cupid succeeds in generating passion, she curbs his activities there and where the fails in generating passion—as in the case of Śiva, she enables him to do so. She is Kāmākṣī in either sense.

Kāmākṣī is the presiding deity at Kanchipuram in South India. Kāñcī which was once a capital of the Pallava Kings, is also one of the seven Mokṣapuris (The seven cities that ensure salvation to those who visit them), the others being Ayodhyā, Mathurā, Māyāpurī (Hardwar) and Kāśi (Varanasi) and Avanti (Ujjain). Kāñci isalso described in the Puranas as the Navel of Mother earth. Adi Śankara established the Kāmakoti peeṭha these since it was also a traditional centre of learning and has been referred to as a Ghaṭikāsthana (A university in the ancient parlance). Ādi Śankara himself presided over this Peeṭha after establishing four subordinate Mutts in the four corners of the country. The Śankara Vijaya of Vyāsācala and the Sūta Samhitā also say that Ādi Śankarācārya left his mortal form inside the cave which is still to be seen in the sanctum of Kāmākṣī.

Kāmākṣī, the supreme Śakti (energy) herself assumes the role of Ācārya and guides people on the spiritual path.

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The sixteen syllables starting from "Kā" are the Bījākṣaras which enable a devotee to experience her presence in his own body. The cosmic Energy which motivates the cosmos is present in every living being in the form of Kuṇḍalinī Śakti. This Energy lies dormant in the Mulādhāra, below the navel of the individual and can be elevated to penetrate through the six layers of conciousness and made to unite with the supreme Brahman at Sahasrāra. Kāmākṣī at the navel portion of the Earth (ie Kāñcī) is present in every body and when she gets united with Śiva she showers nectar which percolates to all the parts of the body and enable the microcosm to transcend death and become one with the macrocosm. There, the duality of Śiva and Śakti disappear. This has been accepted by the modern scientists who not only prove that one form of energy can be converted to another but also accepts that matter and energy are mutually convertible. This is symbolised, pureey for the understanding of the common man as Ardhanārīśvara, half man & half female form. Curiously this is a state where there in no relevance for sex in the physical sense nor there is validity for the dual concept of the lover and the beloved. What appeared as two entities is now one and the earlier experience of two was an illusion.

These aspects of Śiva and Śakti are highlighted in this work consisting of ninety six verses with each letter of the Soḍśaākṣari forming the starting syllable of each verse; with an appendix of four more verses by way of apology for an ordinary person like the author attempting to sing the glory of the mother which even the Vedic passages have hesitated to try.

I am thankfull to Śankara Academy of sanskrit culture and classical arts for having agreed to publish it.

My respectful obeiscence with profound gratitude to His Holiness Shri Shri Jayendra Saraswati, the pontiff of the Kanchi Kamakoti peetha for having blessed this small attempt of mine with his Śrīmukha.

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षोडशाक्षरी स्तोत्रशतकम्

प्रथमा षोडशी

काद्यां विद्यां कृतसु[1]कृतिभिः केवलं सेव्यमानां
कामारातिप्रणयनिकषप्रस्तरोरोजकुम्भाम् ।
काञ्चीक्षेत्रे भुवनमहिते काञ्चिदानन्द रूपां
कामाक्ष्याख्यां कलितकरुणां भावये कल्पवल्लीम् ॥१॥

एकैश्वर्यात् च्युतिमुपगतं भिक्षुमीशं स्वदृष्ट्या
कुर्वाणा तं धनपतिसखं विश्ववन्द्यं महेशम् ।
एकाम्रेशप्रियसहचरी प्रैधमानप्रभावा
सैका माता सकलजगतामेत मुद्धर्त्तुमेतु ॥२॥

ईशानि त्वं परशिवमये भासि पर्यङ्कतल्पे[2]
ईशत्वं ते कथयति जनो राजराजेश्वरीति ।
ईक्षामात्रात्सृजसि निखिलं विश्वमम्ब त्वमोष-
न्मात्रां दीने कुरु मयि कृपां येन धन्यो भवेयम् ॥३॥

लज्जां याति त्रिभुवनजयी मन्मथस्त्वत्समक्षं
लावण्यं ते मदनदहनख्यातिमीशस्य मार्ष्टि ।
लाक्षारक्तं ललितचरणं ये भजन्ते नरास्ते
लक्ष्मीवाण्योः कृतकतनयास्ते भवन्त्यम्ब नूनम् ॥४॥

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१. कर्मधारयादिनिः
२. परितो ग्रङ्का लक्षणानि यस्मिन् तस्मिन् तल्पे

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ŚRĪ ṢOḌAŚĀKṢARĪ STOTRAŚATAKAM

FIRST SIXTEEN

I meditate upon the wish-granting Creeper (Kalpaka Lata) Kāmākṣi, the compasionate, the indefinable personification of bliss in the world-renowned abode of Kāñci, who manifests as the kādi Vidyā[1] whose towering breasts serve as the touch-stone for the love of Śiva, the enemy of cupid and who is worshipped only by those who have done meritorious acts in the past. [1]

The mother supreme of all the worlds, the beloved consort of *É*kāmreśvara, with ever-growing prowess, who by her glance renders Śiva, fallen from the height of prosperity and become a beggar, as the great lord universally worshipped and befriended by the God of Wealth (Kubera), may come forward to up-lift me. [2]

O' Goddes of Power ! you are shining on the cot which has supreme Śiva as its plank; your infallible authority is proclaimed by all by the appellation Rājarājeśvari (The Supreme Empress); you create the entire universe by a mere look. O' Mother, bestow just a fraction of your grace on me so that I reach fullfilment. [3]

Cupid, the Conqueror of the three worlds, feels ashamed before you; O' Mother ! your beauty obliterates Śiva's reputation for having burnt the God of love. Those who worship your tender feet red due to the lac, certainly become the adopted sons of Goddesses of Wealth and learning. [4]

The sixteen letters starting with 'KĀ' and ending with 'SRĪM' constitute the kādi Vidyā which is the Mantra Raja, the king of Mantras, the verbal manifestation of Mother Goddess.

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ह्रीङ्काराख्यं मनुमनुदिनं ये जपन्त्यम्ब तेषां
हृत्पद्मे ते नियतवसतिर्नित्यकल्याणदात्री ।
ह्रीविध्वस्ता स्तदितर मनुव्रातवर्णा भवानि !
ह्रासं यान्ति स्वयमथ पुरो ज्ञानबीजाक्षरस्य ॥५॥

हत्वा दैत्यं महिषवपुषं केवलं पादघाता-
त्तद्वक्षोत्थक्षतजमलिनं सिंहपृष्ठे निविष्टम् ।
पादं शर्वो मुकुटघटितस्वर्धुनीवारिभिस्तं
प्रक्षाल्येशे[1] ! तव हृदि गतं मार्ष्टि सापत्न्यरोषम् ॥६॥

सर्पाकारा स्वपिषि कुहरे कुण्डलिन्याख्यया या
मूलाधारे निजमनुरवोद्बोधिता सत्वरं त्वम् ।
संसर्पन्ती दशशतदलाम्भोजकिञ्जल्कमध्ये
प्रीत्या पत्या रहसि मिलिता धोक्षि पीयूषधाराम् ॥७॥

[2]कम्पातीरे कनककदलीकाण्डवेतण्डशुण्डान्
न्यक्कुर्वाणौ पुरहरमनोमोषणे बद्धदीक्षौ ।
ऊरू चारू रहसि वसतस्तस्करौ ते विधेयौ
ताभ्यां बिभ्यन्मदनमथनो नेच्छति स्नातुमम्ब ! ॥८॥

हंसी हंसं मृगयितुमहङ्कारपद्माधिरूढा
हृद्यैस्सप्तस्वरविरचितैराह्वयन्ती स्वनादैः ।
आज्ञाचक्रं निजविभुतयोल्लङ्घ्य पद्माटवीस्थं
कान्तं प्राप्य प्रकटितरतिं मोदते मोहिनीयम् ॥९॥

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१. ईशे इति मातुस्संबोधनम्
२. गतौ रतौ च । इति कम्पा नितम्बः । पचाद्यच् । तस्यास्तीरे तटे

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O' Bhavāni ! the bestower of lasting happiness, you invariably dwell in the lotus hearts of those who daily chant your mantra HRĪM. Syllables that constitute other mantras, overcome by shame, on their own, before the Bijākṣara of knowledge, syllable HRĪM, shrink in discomfiture. [5]

Having killed the demon in the form of a buffalo by a mere kick of your foot, that foot of yours placed on the back of the lion (your vehicle), stained with the blood that gushed out of that demon's heart, Śiva washes it with the waters of the Ganges situated on his head and thus O' Mistress ! he removes the stain of jealousy in your heart against your co-wife (Ganges). [6]

You who sleep in the cavity of Mulādhāra in the form of a serpant with the name Kuṇḍalinī, get awakend by the sound of your Mantra and quickly climb up to the middle of the filament of the thousand-petalled lotus where you joyously get into communion with your Lord in privacy and exhude the flow of nectar. [7]

Like two high-way robbers beholden to you, and determined to steal the heart of Śiva, the destroyer of Tripuras (demon cities), your beautiful pair of thighs are waiting in ambush on the banks of the Kampā river, defying the beauty and shape of the plaintain trees and trunks of elephants : scared of them, Śiva the vanquisher of cupid does not dare to go for a bath. [8]

The She-swan (Kuṇḍalinī) searching for her mate, mounts on the lotus of Ahaṅkāra (supreme ego), calls for the swan (Śiva) by her sweet sounds made up of the seven musical notes and by her pervasiveness breaks through the Ājña Cakra (the penultimate of the six circles of consciousness); reaches her beloved Lord seated in the lotus forest (on the sixth and final stage of Sahasrāra) longing for her and there, She, the enticing consort, enjoys with him. [9]

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लब्ध्वा देवि त्वदधररसाकारपीयूषधारां
शम्भुः स्वैरं गरलमपिबत्सागरे मथ्यमाने
लक्ष्मीकान्तो वहति निटिले त्वत्पदान्निस्सरन्तीं
लाक्षालेखां निखिलजगतीरक्षणे बद्धदीक्षाम् ॥१०॥

ह्रींबीजं ते वदनकुहरे यस्य नृत्यत्यजस्रं
हस्तप्राप्तास्तव करुणया सिद्धयस्तस्य सर्वाः।
हाहाहूहूमुखमुखरिताः स्तोत्रशब्दाश्च नित्यं
त्वद्भक्तस्य श्रवणविषयं यान्ति ते दृष्टिपातात् ॥११॥

संगीतं ते सरसरशनाकिङ्किणीभिः प्रवृत्तं
साम्नां राशिं जनयति महादेवि सच्चित्स्वरूपे।
यन्माधुर्यानुकरणविधौ निष्फलारम्भयत्ना
मूकीभूता द्रुहिणगृहिणीवादिता कच्छपीयम् ॥१२॥

कल्पान्ते ते भ्रुकुटिचलनप्रेङ्गितज्ञः पतिस्ते
सर्वं दग्ध्वा त्रिभुवनमहाप्रेतभूम्यां कपाली
एकाकी यन्न हि स रमते तेन वामाङ्गसंस्थां
कालीं त्वाऽयं व्रजति शरणं रन्तुमिच्छुः स कालः ॥१३॥

लावण्यं ते सुदति! सुमनःकामिनीवृन्दचित्ते
लज्जाहेतुर्मनसिजरिपोः कौतुकाधानहेतुः
लक्ष्मीवाण्योर्हृदि च सततं देवि मात्सर्यहेतुः
रत्या भूयो मदनमिलनप्रत्ययोत्पत्तिहेतुः ॥१४॥

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Having obtained the stream of nectar in the form of the essence of your lower lip (while kissing), Lord Śiva unhesitatingly consumed the poison, when the ocean was churned. The Lord of Lakṣmi wears on his forehead the red line with the lac (red paint used to decorate the feet of ladies), dripping from your feet, which has vowed to protect the entire world. [10]

He in whose vocal chord, the letter HREEM (your Bījākṣara) always dances, is assured of all super-natural Siddhis (like Aṇimā) by your grace. Words of penygerics sung by divine bards (Gandharvas) like Hahā and Huhoo always resound in the ears of that devotee due to your graceful glance at him. [11]

The music started by the bells attached to your dangling anklets, produce multitude of Sāmans (Sāma Vedic hymns), O' Great Goddess of omnipresent omniscient form. The attempt to imitate the melody of that sound by the Veenā (named kachapī) played by Sarasvatī, the consort of Brahmā, proves to be a fruitless effort and it becomes dum-founded. [12]

At the end of the kalpa (cosmic cycle of Yugas) your husband kapāli (Śiva holding a human skull) who knows the real import of the knitting of your eye brows, having burnt everything and rendering the three worlds a large lifeless cemetary, appears as kāla (the destroyer) and resorts to you Kālī, situated on the left side of his body, for company, since he does not enjoy being alone. [13]

O' Lady of beautiful tooth ! your charm is the cause of shame in the minds of the multitude of divine damsels; arouses curiousity in the enemy of cupid (Śiva); provokes jealousy always in the hearts of Goddess of wealth and Goddess of learning and generates hope in Rati, the wife of Manmatha, to regain her union with Madana her lover. [14]

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ह्रीमित्यस्मिन् हरपदगतौ हार्द्धरार्द्धौ समेता-
वीमित्यम्बामुखकुचयुगं भात्यनुस्वारबद्धम् ।
यस्मात्सर्गस्थितिलयतिरोधाननाशप्रमोक्षा-
स्सम्पद्यन्ते शिवशिवधूसामरस्यप्रसङ्गात् ॥१५॥

श्रीमित्यम्भोनिधितनुजया व्याप्त एषो मनुस्ते
सर्वैश्वर्यं वितरति यतस्त्वत्पदाम्भोजभाजाम्
श्रीविद्याख्यां वहति भुवने देव्युपास्तिक्रमोऽतः
श्रीमातेति प्रथमगणना नामसाहस्रके ते ॥१६॥

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The syllable, 'HREEM' has half of 'HA' and half of 'RA' (of the word 'HARA') and 'Ī' represented by three dots set in a triangle symbolising the face and the two breasts of Mother Goddess; connecting all these is the 'M' Anusvāra. Hence it signifies the union of Śiva and Śakti; the union which is responsible for creation, sustenance, dissolution, disappearance and annihilation of the universe.

Your Mantra 'SREEM' pervaded by the daughter of the ocean (Goddess Lakshmi) distributes all prosperity to those who seek your lotus feet. That is why the mode of worshipping you in the world bears the name ŚREE VIDYĀ (The auspicious knowledge) and the appallation SREE MĀTĀ (The auspicious Mother) is counted foremost in your thousand names.

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द्वितीया षोडशी

[1]केने यक्षस्त्रिदशपरिषद्दर्पदुर्ज्ञेयतत्त्वः
शुद्धं ब्रह्मेत्यनिमिषगणं बोधयित्री त्वमेवम् ।
काले काले तुहिनगिरिजे देशिकत्वं प्रपन्ना
मोहान्धानां नयनतिमिरं देवि दूरीकरोषि ।।१७।।

एकं चन्द्रं तव मुखनिभं प्राहुरेतत्त्वलीकं
मौलौ डिम्भो हिमगुरपरस्त्वग्रजो भालदेशे ।
तस्य ज्येष्ठौ रचितवसती गण्डपार्श्वे तव स्तो
बालेन्दुस्ते चिबुकघटितश्शम्भुना लालितोऽसौ ।।१८।।

इच्छाशक्त्या निखिलजगतां सर्गरक्षाप्रणाशा-
न्कुर्वाणां त्वां विधिहरिमहेशै स्त्वदादेशकृद्भिः ।
स्तोतुं नैव प्रभवति महादेवि ! जिह्वासहस्र-
स्साक्षाच्छेषः कथमिव वद प्राकृतो मादृशस्त्वाम् ।।१९।।

लावण्यं यद्युवतिवनितादेहसर्वस्वभूतं
सत्काव्यानां सहृदयमनोरञ्जकं यद्रसाख्यम् ।
पात्रे वर्षद्धनिकविभवे दम्भहीना च या श्रीः
सर्वो देव्यास्तव हि महिमा सर्वमाङ्गल्यरूपे ।।२०।।

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१. केनशब्दोऽनुकरणभूतः केनोपनिषदः संज्ञा ततः प्रातिपदिकत्वात्सप्तमी ।

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THE SECOND SIXTEEN

The yakṣa (an indefinable column of luster) mentioned in the Kena Upaniṣad, was beyond the comprehension of the self-conceited hord of Devas; and it was you, the daughter of Himavān who made them understand that it is pure Brahman or supreme Being. Thus from time to time, you assume the role of a preceptor and removes the cataract of ignorance from the eyes of those who are blind due to illusion. [18]

They (the poets) compare one Moon to your face; but that is not factual. There is the crescent moon on your head and there is another elder to him on your fore-head and two more having their abode on your cheeks and there is the young moon attached to your chin fondled by Śiva (Thus totally six moons can equal your face). [19]

You by the power of your wish, exercised through Brahma, Viṣṇu and Maheśvara who obey your orders, bring about the creation. protection and destruction of the whole universe. When even Śeṣa himself, with his thousand tongues is not capable of singing your praise, O Great Goddess, tell me how ordinary mortals like me can do ? [20]

The charm that pervades the whole body of a youthful damsel; the principle called RASA pervading a good poetry which exhillerates a man of taste; the grace without conceit that is available in the munificience of an affluent person who showers on the needy are the different facets of you, of auspicious form. [21]

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ह्रीङ्कारस्ते वियति विततो विश्वमाप्लाव्य संस्थः
सर्पो येन त्र्यधिकवलयो मुञ्चति स्वापमम्ब ।
वैखर्याख्यां भजति तु गले हंसतां फालमूले
मेरोः पृष्ठे त्रिपुररमणीनूपुरारावरूपम् ॥२१॥

हन्तुं रक्तस्रवकणभवं दैत्यमिद्धप्रकोपा
युद्ध्यत् काल्याः प्रसृतरशनारङ्गसंस्थं विधाय ।
क्षारं क्षारं क्षतजमखिलं कालिकां पाययन्ती
नीरक्तं तं जघनिथ रिपुं कीदृशं वर्णये त्वाम् ॥२२॥

सन्ध्यानृत्तव्यसनिनि सभानायके नायके ते
शिक्षाकर्मण्यनुमतिमुपेत्याऽथ तेऽपाङ्गशिष्यः ।
शिक्षां शम्भो रतिविलसिते नर्त्तने चैककालं
कुर्वन् शिष्यो निजमपि गुरुं कर्मणा सोऽतिशेते ॥२३॥

काठिन्यं यन्नगपतिसुते ! भाति वक्षोजयुग्मे
पित्रा दत्तं परिणयविधौ स्त्रीधनं स्वानुरूपम् ।
शश्वत्तस्मात्पितृगृहगतामृद्धिमालोच्य दृप्ता-
मीर्ष्यावेगात्प्रहरति मुहुर्दक्षवैरी कुचे त्वाम् ॥२४॥

हन्तुं दैत्यं निजकरतले खड्गमुद्यम्य दक्षे
वामे धृत्वा कचभरममुष्याननं द्रष्टुकामा ।
भुग्नं कण्ठं हृदि च करुणां लोचने रोषवह्नि
धृत्वा कण्ठं लुलुन्त्रिथ रिपोर्भावये तत्स्वरूपम् ॥२५॥

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Your Mantra HREEM extends into the space and pervades the whole universe. By its sound, the serpent lying coiled three and a half circles (Kuṇḍalini) gets awakened from its slumber. 'O Mother, it (HREEM) assumes the name Vaikhari in the bottom of the throat and becomes a swan between the eye-brows and on thc top of the Meru Mount (Sahasrāra) it is in the form of the jingling anklet sound of the supreme Goddess Tripurasundarī. [21]

In order to kill the demon (Raktabija), who appears from every drop of his blood, you made him stationed on the bespread tongue of Kālī who was fighting (on your side) and made the latter consume the entire blood as and when it dripped from the body of the enemy; made him completely bloodless and finally killed him. To whom can I compare you ? [22]

When your lover, the Lord of the auditorium of consciousness (Śiva called citsabheśa) is eager to perform dance during the evening twiliht, your desciple, namely the side glance of your eye, having obtained your permision to do the teaching, imparts instruction to Śiva in dancing as well as in amorous art at the same time and thus by his action, the desciple excells even his own preceptor. [23]

O' Daughter of the king of Mountains, the hardness that characterises your bossom is the dowry that was given by your father quite becoming of him, at the time of wedding. Therefore you often feel proud of the prosperity of your parental home and hence the enemy of Dakṣa (Śiva who is noted for his hatred to father-in-law) repeatedly manhandles you at the breasts out of jelousy.]24]

Wielding the sword with your right hand to kill the demon and with the left holding his lock of hair out of desire to see his face and with a bent-neck, and bearing compassion at heart; fire of anger in the eyes, you chopped off the enemy's neck—that figure of yours, I meditate upon. [25]

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लक्ष्मीस्तावत्कतिपयधनैर्वश्यतामेति
पुंसां वाणी शश्वन्मननपठनव्यापृतानां विधेया
कामाक्ष्यास्ते स्पृशति न मनाङ्मानसं ह्र्येकपत्न्या-
स्त्वय्यं कञ्चित्त्रिपुरमथनात्त्र्यम्बकाच्चन्द्रचूडात् ॥ २६॥

ह्रीमित्येषस्तव मनुवरः कल्पवृक्षाद्विशिष्टो
यस्मादर्थान् सुरतरुरसौ प्रार्थितानेव दद्यात् ।
भक्तेभ्यः किं किमिव हितमित्यर्थनानिर्व्यपेक्षं
दातुं शक्तो निजकरुणया मन्त्रबीजाक्षरस्ते ॥२७॥

सच्चिद्रूपं निगमशिखरैर्नेतिनेत्यादि वाक्यै-
स्ताटस्थ्येनाऽप्यनुमितिवचोभङ्गिभिस्सूच्यमाणम् ।
अध्यात्मं तत्त्विदमिति निजां शक्तिमावृत्त्यभिख्यां
व्यावर्त्य त्वं करबदरवत्साधकेभ्यो ददासि ॥२८॥

कल्याणानां निलयनमवस्थानमार्त्तस्य जन्तो-
र्मीमांस्यं यन्निगमवचसां योगिनां ध्यानगम्यम् ।
माराराते र्हृदयकरिणो बन्धनालानमेकं
काञ्चीक्षेत्रे विलसतितरां पादमूलं भवान्याः ॥२९॥

लक्ष्मीवाण्योः करतलचलच्चामरोत्थैस्समीरै-
र्मन्दं मन्दं चलति निटिलोपान्तभागेऽलकश्रीः ।
वारं वारं जलदपटलैश्छादितं मुच्यमानं
राकाचन्द्रं गमयति तुलामम्ब ! ते वक्त्रचन्द्रः ॥३०॥

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The Goddess of wealth (Lakṣmi) comes under the sway of any one who has amassed some wealth. The Goddess of learning (Sarasvatī) can be controlled by those who are always engaged in contemplation and studies. Kāmākṣī, the most loyal maid as you are, your heart does not even touch any person other than the Lord who destroyed the three cities; who has three eyes and who bears a crescent moon. [26[

Your sacred Mantra HREEM is superior to the wish-granting tree (Kalpavṛkṣa) since this celestial tree can grant only those things that are asked for. On the other hand, the central Bīja (Hreem) of yours can choose those things that are good and can, out of spontaneous compassion, bestow them on your devotees even without waiting for their asking. [27]

The supreme spirit, eternal and omnisient, indicated by the upaniṣads through statemets negating all other knowable objects could not be directly defined, and hinted at indirectly by involved inferences and far-fetched similies based on supposed qualities, is offered by you as tangible truth just like a fruit on the palmrevealed for direct (subjective) experience by removing your power of Āvaraṇa (cover of illusion). [28]

The feet of Bhavāni shines resplendently at the Kañci temple as the rendezov of all auspiciousness, the resort of any living being in despair, the object of discovery for the Vedas; the one that is attainable by Yogis through meditation and the tying post to fasten the elephant in the form of the heart of cupid's enemy. [29]

When the frontal hairs on your fore-head region slowly flutter in the breeze caused by the Cāmara fans waved by the hands of Lakṣmī and Sarasvati, the full-moon frequently covered by and released from layer of clouds, renders herself comparable to the moon of your face. [30]

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ह्रीङ्कारस्ते मुकुटघटितश्चन्द्रकान्तो मुखेन्दोः
सान्निध्ये यः स्रवति करुणां भक्ततापोपशान्त्यै ।
सायुज्यश्रीनिटिलघटितश्चारु सिन्दूरबिन्दुः
नित्यानन्दामृतजलनिधेरुत्थितश्शीतरश्मिः ॥३१॥

श्रीकण्ठे च प्रणयकलहे याचमाने प्रसादं
रुष्टायास्ते चरणयुगलस्याग्रतसन्नताङ्गे ।
पञ्चास्योऽपि प्रतिफलनतस्त्वन्नखादर्शपङ्क्तौ
कैलासोत्थापनकुतुकिना रावणेनैति साम्यम् ॥३२॥

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The letter HREEM is the moon-stone set on your head-dress which emits compassion in the presence of your moon-like face, to cool down the suffering of your devotees. It is the saffron Tilak on the fore-head of the presiding deity of salvation (Mokṣa-Lakṣmī) and is the cool-rayed moon that has emerged out of the ocean of nectar of eternal bliss. [31]

When Śiva, in one of the love-quarrels, seeking pardon from you who are offended, stands bowing before your feet, his faces get reflected in the series of mirrors of your toe-nails, and bears similarity to the ten-faced Rāvaṇa, intent on lifting the Kailāsa Mountain, even though he has only five faces. [32]

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तृतीया षोडशी

कण्ठे कालो भुजगततिभिर्वेष्टितो भैक्षवृत्तिः
कृत्तिं धृत्वा पितृवनचरस्संवृतो भूतसंघैः ।
इत्थं भूतस्स हि पशुपतिस्त्वत्करस्पर्शभाग्या-
द्विश्वेशोऽभूत्तव करुणया शंकरोऽभूच्छिवोऽभूत् ।।३३।।

एकस्मिन्नप्यतुलमहिमन्यक्षरब्रह्मतत्त्वे
भात्यां सत्यां त्वयि पृथगिव द्वित्वमाभाति तस्मिन् ।
तेनाद्वैते श्रुतिवचनतात्पर्यमासाधयन्न-
प्याचार्यस्त्वां कथयति परब्रह्मणो गेहनीति ।।३४।।[१]

ईक्षामात्रान्मदनशलभं शम्भुकोपाग्निदग्धं
प्रोज्जीव्य त्वन्नयनकुहरे न्यस्य तं गूहसे यत् ।
तेनैव त्वद्भुवनमहिता देवि कामाक्ष्यभिख्या
सार्थीभूता विलसतितरामाश्रितत्राणशीले ।।३५।।

लब्ध्वा मातर्वदनकमलात् त्वत्प्रसादप्रतीकं
दिव्यं सारस्वतरसभरं देवि ताम्बूलसारम् ।
पूगेलाद्यैस्सुरभि निखिलाम्नायसर्वस्वभूतं
मूर्खो यातः कविकुलमणिः कालिदासः कवीन्द्रः ।।३६।।

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१. "महामाया विश्वं भ्रमयसि परब्रह्ममहिषि" इति सौन्दर्यलहर्याम्

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THE THIRD ŚOḌAŚĪ

Black in the neck (due to poison), bedecked all over by serpants, living by begging; wearing an elephant skin for a garment. residing in the cemetry surrounded by hosts of goblins—Paśupati of this description, due to the good fortune of holding your palm (in wedlock), became the Lord of the universe and because of your grace, he happens to be the bestower of happiness and came to be called Śiva, the auspicious. [33]

In that indivisible principle Brahman of uncomparable greatness, when you (Śakti) make yourself appear as a separate entity, the Brahman itself seems to have duality. That is why, Ācārya Śaṅkara, even while proving that the real import of Vedic statements is only monism (Advaita), calls you as "the consort of Parabrahman" ! [34]

By your mere glance, you revived the fire-fly of Manmatha, burnt by the fire of Śiva's wrath and protects him within the walls of your eye. Hence O Goddess in the habit of saving those who seek refuge, your appellation of Kāmākṣī, which is of world fame, becomes meaningful. [35]

After obtaining from your lotus-like mouth, the divine juice of betal, a symbol of your grace, saturated with poetic charm, fragrant with arecanut, cardamom and other sweet-smelling objects, and which is the quintessence of all the Vedas, the gullible Kālidāsa became a master composer and a crest-jewel of poets. [36]

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ह्रीमित्युक्ते सपदि हृदयान्तःस्थषट्कोणमध्ये
शंभोर्भाग्यं धृतवपुरिवाभाति कोणत्रयस्थम् ।
कोट्यर्काभं निगमनिचयैर्मृग्यमानन्दकन्दं
पञ्चप्रेतैर्विरचितमहामञ्चगं पुण्यपुञ्जम् ॥३७॥

हस्ते धृत्वा सुमशरततिं चैक्षवं चापदण्डं
वीक्षामात्रान्मदनवशगं मन्मथारिं विधाय ।
शस्त्रास्त्रौघं परिकरमहं नाश्रये स्वेच्छयैत-
त्सेत्स्यत्येवं प्रथयसि निजं सर्वशक्तत्वमम्ब ॥३८॥

सद्योजातस्मितविकसिते वक्त्रपद्मे मधुस्य-
त्यक्ष्णोर्युग्मं मधुकरनिभं मन्मथारेस्त्वदीये ।
योगभ्रंशं मम रिपुरयं प्राप्त इत्यात्तहर्षः
कामः कामं हसति नयनप्रान्तरे ते निलीनः ॥३९॥

कल्माषं यद्धरगलगतं कालकूटस्य चिह्नं
पत्युः कण्ठग्रहणजनितं त्वत्कृतं वर्णयन्ति ।
शर्वान्तःस्थं बहिरपि ततं रक्षितुं जीवराशिं
कोऽन्यः शक्तो भुवनजननीं त्वां विना लोकनाथे ॥४०॥

हस्तग्राह्यो हरमहिषि ते मध्यभागः कदाचि-
द्भङ्गं यायात्कुचयुगभरेणेति चिन्तामुपेतः
गाढं श्लिष्यन् निजभुजलतापाशबद्धं वितन्वन्
वक्षोभारं तदितरकरेणोद्वहत्यम्ब शम्भुः ॥४१॥

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No sooner than the sound HREEM is uttered, in the midst of the hexogen inside the heart, you, the very embodiment of Śiva's fortune appear on the triangle seated in the sacred cot made of the five forms of Śiva (Sadyojāta. Vāmadeva, Aghora, Tatpuruṣa as four legs and Īśāna as the plank), resplendant like crores of suns, the knot of supreme joy Investigated by countless Vedic passages and which is like a bunch of fruits of all meritorious acts. [37]

Holding the bunch of floral arrows and the bow of sugarcane in the hand, you by your mcre glance render the vanquisher of Manmatha overpowered by passion and thus proclaims as it were "I do not resort to the tools like bows and arrows : I can achieve it thus by my own will" and proves your omnipotence, O Mother. [38]

When the pair of eyes of the cupid's enemy resembling two bees, search for honey in your lotus face, which has blossomed due to a nascent smile, Manmatha, hiding, in the corner of your eye, laughs to his heart's content in the vicarious thought "my enemy has slipped from the path of Yogic austerity." [39]

The black patch at the neck of Śiva, which is the mark of Kālakūṭa poison, is described as caused by your holding the throat of your husband (to stop the poison). Who else than you the mother of the universe and the protector of all, is capable of saving the multitudes of living beings both spread out side and stationed inside Śiva. [40]

Your Lord, worried by the thought that the middle part of your body, so slim as to come within a fist, may in due course succumb to the weight of your pair of breasts, closely embraces you, re-inforcing your waist by tying it with his creeper like arm and holds up the breast with his other hand. [41]

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लक्ष्मीर्लज्जावनतवदना त्वन्मुखेन्दोस्समक्षं
वाणी मूका भवति भवतीनूपुरारावमात्रात् ।
त्वत्कारुण्यं सुरतरुमपि ह्रेपयत्यर्थिनां यत्
कामानर्थानपि वितरति प्रापयत्यम्ब मोक्षम् ॥४२॥

ह्रीङ्कारोऽयं भवजलनिधौ मज्जतां मानवाना-
मेका नौका दुरितविपिनध्वंसने दाववह्निः
मोहव्याधिप्रशमनविधौ याति सिद्धौषधत्वं
कामाक्ष्यास्ते निरवधिकृपावर्षणे कृष्णमेघः ॥४३॥

सन्धाय त्वद्भ्रुकुटिवलयाकारचापे कटाक्षान्
पुष्पेषूंस्त्वन्नयनरथगो भीतिमुत्सार्य दूरे ।
स्वैरं मारः प्रहरति शिवे त्वत्कृपायत्तधैर्य-
स्तुच्छः को वा न भवति महान् त्वत्करालम्बलाभात् ॥४४॥

कामाक्षि त्वां हृदयकमले सर्वदा सन्निधाप्य
त्वत्पादाब्जे मधुकरमयीं वृत्तिमातिष्ठमानाः ।
काञ्चीक्षेत्रे कृतवसतयश्शेखराश्चन्द्रपूर्वाः
जीवन्मुक्ताः भुवनमखिलं पावयन्तो जयन्ति ॥४५॥

लीये मातस्तव पदयुगे ध्वस्तमोहः कदाऽहं
कायेऽहंधीविरहितदशां त्वत्प्रसादादुपैमि ।
प्रायेणाम्बाचरणयुगलान्निस्सरद् ज्ञानगंगा-
तोये मज्जन् धुतजनिमृतिर्धन्यधन्यश्चरेयम् ॥४६॥

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Godess of wealth (Lakṣmī) hangs down her head in shame before your moon-like face; Goddess of speach (Sarasvatī) becomes dumb-founded by the mere jingling sound of your anklet. Your benovelence renders the divine tree (Kalpaka) bashful since the former besides bestowing desires and riches, reaches one to salvation too. [42]

This Mantra HREEM is the only life-boat for persons getting drowned in the ocean of Saṁsāra (cycle of birth and death): the wild fire that can distroy the forest of sins. It assumes the role of an effective antedote to cure the ailment of illussion and is the water-bearing cloud that showers the limitless compassion of yours, Kāmākṣi. [43]

Manmatha, seated on the chariot of your eye, connects his floral arrows in the form of your side glances to the bow of your curved eye-brows and casting away all fear. freely attacks Śiva encouraged by your compassion. Which lowly person will not become mighty after catching your helping hand. [44]

O Kāmākṣi ! the Jeevanmukta sage Chanderśekharendra Saraswatī, residing in kāñci, always experiencing your presence in his lotus-heart and getting sustanance by assuming the role of a bee at the lotus of your feet, flourishes by purifying the entire universe. [45]

When shall I, O' mother, shake off the illussion and get absorbed in your pair of feet and attain the state when by your grace, my identifying myself with the physical body will end ? When shall I immerse in the Ganges water of pure knowledge ceaslessly flowing from the feet of yours, O' Devi and get rid of the cycle of birth and death and roam about as a ful filled soul ? [46]

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ह्रीङ्कारस्ते भगवति दयाम्भोधिकल्लोलनादो
भक्तालीनां चरणकमलास्वादझंकारनादः ।
श्रीकण्ठस्य प्रशमकरिणस्त्रासने सिंहनादो
योगीन्द्राणां हृदयनलिनीनिस्सरद्धंसनादः ॥४७॥

श्रीमातेति श्रितजनपरित्राणदेत्यम्बिकेति
प्रत्यग्रूपेत्यखिलजगतामेकरक्षाकरीति ।
कामाक्षीति प्रथितकरुणेत्यद्रिराजात्मजेति
नामालापैर्दिवसनिवहान्नेतुमिच्छामि शेषान् ॥४८॥

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O' Goddess ! your Mantra HREEM is the noice of the waves in the ocean of your compassion; the humming of the bees in the form of devotees enjoying the lotus of your feet; the roar of the lion that threatens the elephant of Śiva's self-control; and is the sound of the swan emanating from the lotus ponds of the hearts of Yogis, [47]

I desire to spend the remaining days of my life singing your names like supreme Mother, saviour of those who seek refuge, the only protector of the universe, Kāmākṣī of rewowned compassion and daughter of the king of mountains. [48]

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चतुर्थ षोडशी

कन्दर्पः स्वं सुमशरततिं चैक्षवं चापदण्डं
न्यासीकुर्वंस्तव करयुगे नेत्रकोणे निलीनः।
शंभुस्थैर्यद्रवणनिपुणैस्तावकापाङ्गबाणै-
र्भ्रूचापोत्थैः प्रहरति हरं वैरनिर्यातनेच्छुः ॥४९॥

एकं स्रोतः कविकुलगिरां हेतुरेको जगत्या-
श्चैदम्पर्यं निगमवचसामैश्वरं भागधेयम्
एकीभूतं विधिहरिहराकारमेकं च तत्त्वं
ह्येकाम्रेशप्रणयचषकं भाति काञ्चीनगर्याम् ॥५०॥

ईक्षामात्राच्छवमपि शिवं कर्तुमीशानजाये
प्राविण्यं यन्नयनयुगलं लाघवेनैव धत्ते।
किं तन्नष्टं कथय हृदयान्तःस्थजाड्यापनुत्त्यै
नो चेन्मातर्दुरितनिचयं मामकं त्वां रुणद्धि ॥५१॥

लास्यव्याजान्नटनरसिकं जेतुकामा महेशं
तस्यैवोर्ध्वप्रसृतचरणाल्लज्जिता त्वं जिता च।
भूयस्तस्मात्परिभवकथां सर्वथा वारयन्ती
देहार्द्धे त्वं रचितवसतिश्चन्द्रचूडस्य भासि ॥५२॥

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THE FOURTH ṢOḌAŚĪ

Cupid, having deposited in trust his bundle of floral arrows and the sugar-cane bow in your hands, and lying in ambush in the corner of your eye, intent on wreaking vengence on Śiva, discharges from the bow of your brows the arrows of your side glances which are adept in dissolving Śiva's resolve. [49]

In the city of Kāñci, we see the one source of poetic inspiration; the only cause for the universe; the ultimate import of the Vedas; the good fortune of Īśvara; the one principle which combines in itself the forms of Brahma, Viṣṇu and Śiva and the crystaline cup that holds the love of Ékamrēśvara. [50]

The effortless dexitirity which your pair of eyes show, in converting the otherwise Śava (a mere corpse) into Śiva (the (auspicious)—has it deserted you when it comes to removing my mental morbidity or is it that the load of my sins prevent you. [51]

Desirous of out-doing Maheśvara who is intrrested in dancing, you resorted to the feminine dance form of Lāsya; but got defeated due to shame by his raised foot in his Ūrdhva-tāṇḍava pose. In order to avoid such a discomfiture in futuer for ever, you took your abode in one half of the body of the Lord with the crescent moon. [51]

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ह्रीङ्कारस्ते नलिनपदयोर्मञ्जुमञ्जीरनादो
घण्टानादस्तव पदजुषां मोक्षसौधप्रवेशे ।
उद्गारस्ते स्मितमधुरसप्राशिनां साधकानां
सीत्कारस्त्वद्वदनकमलामोदपाने शिवस्य ॥५३॥

हासव्याजात्त्रिपुरदहनं कुर्वतश्शूलपाणे-
श्चित्तस्थैर्यं हरति निखिलं मन्दहासस्त्वदीयः ।
भालस्थं तद्दहननिलयं मन्मथारातिचक्षु-
स्त्यक्त्वा क्रोधं हिमकरतुलां याति तेऽपाङ्गपातात् ॥५४॥

संविद्रूपे परशिवतनौ भासि वामार्द्धभागे
संयोगो यस्सुमुखि युवयो स्सामरस्यं व्यनक्ति ।
चित्त्वं यत्ते सहचरगतेनाऽथ सत्त्वेन साकं
ह्यानन्दत्वे परिणतिमुपेत्याद्वयत्वे च भाति ॥५५॥

कम्बुग्रीवे कुरु मयि कृपामर्थिनां कामधेनो
मोहग्रस्तोप्यकृतसुकृतोऽप्यम्ब पुत्रोऽस्मि तेऽहम् ।
मार्जारी स्वं मुखगतशिशुं दुर्घटेऽप्युत्सृजेत् किं
वानर्या किं तनुगतशिशुः शक्यते हातुमम्ब ॥५६॥

हर्यश्वाद्या महिषदितिजात्त्राणकामा भवत्याः
पादौ प्रापुश्शरणमवधीस्तं पदाघातमात्रात् ।
तद्वन्मातस्तव चरणयोरेष यातोऽभयार्थी
मच्चित्तस्थान् जहि दितिसुतान् रागविद्वेषमुख्यान् ॥५७॥

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The Mantra HREEM is the sweet sound of the anklets on your tender feet; the ringing of the bells at the temple of salvation marking the entry of your devotees; the belching sound of the Sādhakas who drink the honey of your smile; the hissing sound from Śiva while kissing your lotus-face. [53]

The mental equipose of Śiva, the weilder of the trident, who-under the pretext of laughing, burnt the three demon-cities, is devastated by your smile. The third eye on his fore-head, the seat of fire and terror for cupid, loses its rage and resembles the cool-rayed moon by the casting of your side-glance. [54]

O' Goddess of charming face, personification of pure knowledge, you are shining on the left side of the body of supreme Śiva and your union indicates the status of equality (Sāmarasya) of the two (Śakti and Śiva). Consciousness or Cit characteristic of yours along with eternality or Satva of your partner consumates into the state of bliss and manifests as the whole undivided principle. [55]

O' wish-yielding divine cow of the needy, O' Mother with a conch-like neck, bestow your compassion on me. Though caught in illussion and with no meritorious act to my credit, I am your son. Does a she-cat abandon its offspring carried between its jaws even in an emergency ? can the female monkey drop down its kid clinging to its body even in a crisis ? [56]

The Devas headed by Indra, to save themselves from demons like Mahiṣāsura, sought rcfuge at your feet and you killed the demons by a mere kick. Similarly, I have resorted to your feet; you please kill the demons like greed and hatred who have their abode in my mind. [57]

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लब्ध्वा मातुर्नयनकमलस्यन्दि कारुण्यधारां
जात्या मूकस्समजनि महाकाव्यनिर्माणदक्षः ।
स्तन्यं पीत्वा कनककलशप्रख्यवक्षोरुहात्ते
ख्यातिः प्राप्ता द्रविडशिशुना ज्ञानसम्बन्धनाम्ना ॥५८॥

ह्रीङ्कारस्ते वदनकुहरे यात्यबुद्ध्यापि यस्य
प्रज्ञाऽभावादतिजडमतेः प्राकृतस्यापि तस्य ।
प्रायः सारस्वतरसभराः श्रोत्रपेयाश्च वाचां
धारा वक्त्रान्मधुमधुरतामाक्षिपन्तः स्रवन्ति ॥५९॥

सन्तप्तानां तव पदजुषां नीरदौ तापशान्त्यै
शर्वस्यान्तःकरणमथने मन्दराद्रीयमाणौ ।
नाट्याचार्यौ त्रिपुरदहनस्याश्रयौ मन्मथस्य
जेजीयेते भुवनमहितौ नेत्रकोणौ भवान्याः ॥६०॥

कामारातेर्मनसिजकलाशिक्षणे देशिकाभौ
शम्भुक्रोधाद्रतिसहचरारक्षणे राजभृत्यौ ।
ब्रह्मानन्दे सरसि सततं राजहंसायमानौ
जेजीयेते कलितकरुणौ कौचिदम्बाकटाक्षौ ॥६१॥

लब्धुं मातर्वदनकमलात्सर्वदा संप्रफुल्लात्
भृङ्गोऽहं ते दरहसितसुधाकाङ्क्षया बंभ्रमामि
कारुण्यं चेद्यदि न भविता मत्कृते कामदोग्ध्रि
कामाक्ष्याख्या कथय कथमेत्यर्थवत्त्वं त्वदीया ॥६२॥

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Rececving the stream of compassion flowing from your lotus-eyes, the conjenitally dumb Mūka became capable of producing great poetry. The Drāvida lad, Jñānasambandha, having drunk the milk of your breast resembling a golden jar, attained fame. [58]

He, in whose vocal organ your Bījākṣara, HREEM, happens to enter even unknowingly, no matter he might be a rustic dunce with no intellgence, from him ensues flow of literature sweeter than honey and fit to be devoured by the ears, saturated with poetic flavour. [59]

The corners of Bhavāni's eyes are prospering with glory; they are the clouds that put down the heat of suffering of those who resort to her feet; they act as the Mandara mountain (churning rod) to churn the heart of Śiva; they teach dancing to the enemy of Tripura demons; and are the rendezov of Manmatha. [60]

The side-glances of Mother, indescribable and full of compassion, prosper with glory, as teacher in the art of love to cupid's foe; as police-man to protect Manmaatha, against the rage of 'Śiva and as swans ever present in the lake of supreme bliss. [61]

Before the ever-blossomed lotus of your face, a bee as I am, hover around thirsting for the nectar of your smile. You, the wish-yielding cow, if your grace does not come forth for me, tell me how your appellation Kāmākṣi can be meaningful ? [62]

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ह्योङ्काराख्ये कनककलशे न्यस्य भक्त्याख्यतोयं
तस्मिन् मातुश्चरणयुगले चूतपत्रे निधाय ।
तत्र स्थाप्य स्वहृदयफलं षोडशीमन्त्रजापं
कुर्वन् भक्तो रचयति शिवे ! शुद्धिपुण्याहकृत्यम् ।।६३।।

श्रीमित्येतं मनुमतिशुभं ये वहन्त्यम्ब वक्त्रे
तस्योपान्ते सततवसति ! सिद्धयः कामयन्ते ।
तद्गेहान्नापसरति रमा शंखपद्मादयश्चा-
प्यासेवन्ते ह्यहमहमिति प्राप्तुकामाः कृपां ते ।।६४।।

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The devotee fills the golden jar of HREEM with the water of devotion; O' Goddess, he then places the mango leaves of your feet on it; there he deposits the co-count of his heart and chants the Mantra of sixteen syllabbs and thus performs the Puṇyāha or the purificatory ceremony. [63]

He whose mouth carries the auspicious Mantra SREEM, in him the spiritual achievements (like Aṇimā) wish to dwell for ever. Goddess of wealth never leaves his house and the nine treasures like Śankha Nidhi and Padma Nidhi vie with each other to serve him so that they may win your grace. [64]

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पञ्चमी षोडशी

कल्याणि त्वत्पदयुगजुषामन्तकान्नास्ति चिन्ता
दीर्घापाङ्गो द्रवति दुरितं दीनता याति दूरम् ।
यान्ति स्वैरं तव करुणया मानमोहादिदोषाः
साम्राज्यश्रीः स्वयमथ वृणोत्यम्ब तान् माल्यहस्ता ॥६५॥

एकं स्थानं नियतकरणैर्योगिभिर्मृग्यमाणं
मूलस्थानं शिवगुरुसुतख्यातिदेवद्रुमस्य ।
मुक्तिस्थानं वरदमहितं स्थानमीशस्य भूमे-
र्नाभिस्थानं तव विजयते देवि काञ्चीपुराख्यम् ॥६६॥

ईशस्येक्षा सृजति निखिलं विश्वमित्याह वेदः
सा चेदीक्षा यदि न भवतीवीक्षिता लोकमातः ।
किं वा कर्तुं प्रभवति परं ब्रह्म शुद्धं ततस्त्वा-
माद्यां मूलप्रकृतिमखिलोत्पत्तिहेतुं वदन्ति ॥६७॥

लीयन्ते त्वन्नयनसुषमानिर्जिता लज्जया ते
मीनव्राता स्सरसिजदलैः छादितास्तोयमध्ये ।
स्थित्वा तीव्रे तपसि भवतीं प्रार्थयन्तः स्वकीये-
ष्वेकं मारध्वजपटगतं प्रेक्ष्य धन्या भवन्ति ॥६८॥

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FIFTH SIXTEEN

O' auspicious Goddess ! those who resort to your feet have no worry from the God of Death. Your long side-glances cause their sins to melt and their inferiority runs far away. By your grace, the ills like ego and illussion in them disappear and the Queen of prosperity of an emperor wooes them on her own with a garland in hand. [65]

O' Goddess, your city of kāñci prospers with glory as the one destination sought by yogins who have controlled their senses: as the root of the tree of fame of Śivaguru's son (i. e. Sankarācārya); as the Mokṣapuri or city of salvation preferred by Viśṇu as varadarāja and Śiva as Ekāmreśvara; and as the navel portion of the earth. [66]

The Veda says that the look of the supreme being creates the enṭire universe. If that look is not blessed by you, O' Universal mother, is the Brahman by Itself capable of a thing ? That is why you are called the premordial nature (Mūla prakṛti), the cause of all creation. [67]

The cluster of fish vanquished by the glow of your eye, out of shame hide itself in the midst of water in the pond concealed by lotus petals. There they stay in severe penance and pray for your grace and finding one of their companions occupying the banner cloth of cupid's flag feel elated. [68]

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ह्रीमित्युक्ते भगवति मणिद्वीपमाभाति चित्ते
तन्मध्ये च द्रुहिणहरिपत्न्यौ तवादेशरक्ते ।
सद्योजातप्रमुखरचिते मञ्जु मञ्चे निषण्णा
हासोद्रेकोल्लसितवदना तत्र देदीप्यसे त्वम् ॥६९॥

हंसायन्तस्तव मुखविधोर्ज्योत्स्नया लिप्तगात्राः
षोडश्याख्यं बिसकिसलयं चञ्चुमध्ये वहन्तः ।
त्वद्वात्सल्यामृतमधुरतां शश्वदास्वादयन्तः
सिद्धाः केचिज्जगति विगतद्वन्द्वमोहाश्चरन्ति ॥७०॥

सन्ध्याकाले त्वमसि धरणीदेवदत्तार्घ्यतोयै-
स्तुष्टा तेषां वितरसि धियं विश्वकल्याणहेतोः ।
वेदत्रय्याः सुरसरिदिव प्राप्तमार्गत्रया त्वं
गायत्र्याख्यां वहसि तनुमित्युच्यते वेदविद्भिः ॥७१॥

कस्त्वं भर्त्ता, क्व मम गिरिजा, मूर्ध्नि, नाऽस्मि त्वदीया
कस्य त्वं भोः मथितमदनस्याऽस्मि, कोऽहं, विटस्त्वम् ।
भोगी नाऽहं, भुजगततयस्सन्ति, नाऽहं भुजङ्गो
देव्या इत्थं प्रणयकलहे नर्मवाचो जयन्ति ॥७२॥

हर्षोत्फुल्लां हरमुकुटगां वीक्ष्य गङ्गां सफेनां
पत्या साकं रतिविलसितं शंकमाना द्युनद्याः ।
पादाघाताद्युगपदुभयोर्दण्डनायोद्यतं तद्
देव्या वामं चरणकमलं पातु मां पातकेभ्यः ॥७३॥

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The syllable HREEM, when uttured, creates in the mind the stone-set island (Maṇidvīpa, the abode of Devī); in the centre of it the consorts of Brahma and Viṣṇu (Sarasvati and Lakṣmī), appear ready to do your bidding; there seated on the beautiful cot constituted by the fore forms of Śiva, you appear, shining with your face blossomed by smile. [69]

Some emancipated souls move about in the world, rid of the illussion of duality, assuming the forms of swans (having attained the status of Paramahaṁsas); with their bodies smeared white by the moon-light of your face; holding the mantra (sixteen-letter symbol of Devī) between their beaks and enjoying to the full, the sweetness of the nectar of your grace. [70]

You get pleased by the Arghya water-offering made by brahmins at the evening and bestow wisdom unto them for the benifit of the world. There you manifest as Gāyatrī with there quarters (Pādās), derived from the three vedas, just as the Ganges has. [71]

"Who are you", I am the husband and where is my Girijā (Parvati, the daughter of mountain) ? "Girijā (Ganges, the daughter of mountain) is on your head; I am not yours". "If so whom you belong to ?" I belong to one who has Vanquished cupid "Who else am I" "you are of loose morals", "I am not Bhogī after sensual pleasures". "you have hords of surpants (Bhogis) around. "I am not immoral (not a snake) myself"—Such verbal taunts during love quarrels between you and Śiva prosper with the glory, [72]

Observing Ganga on the head of Śiva, with foam and in glee, Devī suspects secret sexual sport between her lord and the divine river. Let the raised left foot of Devī intending to punish both the husband and Gangas simultaneously by a kick, protect me from comitting sins. [73]

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लोपामुद्रा भृगुकुलमणिर्नन्दिदत्तात्रिपुत्राः
दुर्वासास्त्वद्भजननिरताः कादिहाद्यादि मार्गैः ।
आराध्य त्वां जनिमृतिभयात्, कर्मबन्धाद्विमुक्ता-
स्त्वत्सायुज्यं भवभयहरं प्राप्तवन्तो रमन्ते ॥७४॥

ह्लीङ्कारस्ते सुरभि दयितो वत्सकः कामधेनोः
यत्तान्निध्यात्स्रवसि निखिलान् कामितान् साधकेभ्यः ।
ह्लीङ्कारोऽयं भगवति तवान्तःपुरे द्वारपालो
यत्कारुण्यात्त्वयि कृतधियस्त्वत्सकाशं व्रजन्ति ॥७५॥

संकल्पस्ते भ्रमयति जगच्चक्रमेतद् विचित्रं
यस्मिन् जीवाः सुकृतदुरितप्रेरिता बंभ्रमन्ति ।
यन्त्रो यत्र भ्रुकुटियुगलं तावकं, कर्मपाश-
स्सूत्रं येन भ्रमणविषयं याति जीवश्शरावः ॥७६॥

कर्णाभ्यर्णं नयनसुहृदौ दीर्घदीर्घं सरन्तौ
पैशुन्यं त्वत्पतिविषयकं मन्दमन्दं ब्रुवन्तौ ।
दृष्ट्वा शर्वं त्वनघचरितं त्वत्पदा ताड्यमान-
मस्रैः पूर्णावनुशयवशा ल्लज्जितौ तौ जयेताम् ॥७७॥

लङ्काभर्त्तुर्भुजततिबलाच्चालिते राजताद्रौ
संभ्रान्ता यत्पशुपतिगलालिङ्गनं तेनिथ त्वम् ।
तावद्वामां विगलितरुषं प्रेक्ष्य तुष्टः पतिस्ते
वक्त्राम्भोजं पुलकिततनुर्निर्विरोधं चुचुम्ब ॥७८॥

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Lopāmadrā, Paraśurāma, the doyen of Bhṛgus, Nandikeśvara, Datāreya and Durvāsa, who were deeply engaged in worshipping you through various modes like the Hādividyā and Kādividyā (The series of syllalic formulas of upāsana like the one starting with Hā and the other with Kā), propitiated you and got out of the binding effect of karma involving birth and death and attained Sāyujya (identity with Goddess) which completely dispels the fear of Samsāra and are enjoying eternal bliss. [74]

O' wish-yielding divine Cow ! HREEM is the beloved calf of yours, in whose presence you exhude all the wishes of the devotees. HREEM is the gate-keeper of your harem, by whose consent those with their thought set on you, reach your vicinity. [75]

The wonderful wheel of universe rotates by your wish and in that the living beings goaded by their own good and bad deeds revolve. The motor that turns the wheel is your pair of eye-brows; Karmapāśa (the binding effect of action) is the belt that enables the wheel to rotate and in that the living beings turn around like a pot (on the potter's wheel). [76]

The two friends in the form of your eyes, stretching themselves to reach the bottom of your ears, murmer, in low tone, calumny about your lord. Later, on seeing 'Siva, who is really innocent, being kicked bp your foot by way of punishment, they (Deviś eyes) get filled with tears due to repentence and feel ashamed (for having indulged in scandal-mongering)—Such eyes of yours prosper in glory. [77]

When the silvery mountain, kailāsa, was shaken by the might of the tne rows of hands of the Lord of Lankā (Rāvaṇa), you became frightened and embraced Śiva on his neck. Seeing you who were till then feeling offended and just then divested of anger, your husband became pleased and kissed your lotus-face with horripulation on his body, without any resistence from you. [78]

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ह्रीं मायाख्यस्तव मनुरिति प्रोच्यते यत्तदास्तां
कामं मायां तव पदजुषां दूरमुत्सार्य चित्तात् ।
कामारातेर्मनसि जनयत्यम्ब कामं निकामं
मायाधीनं रचयसि शिवं यो हि मायाधिनाथः ॥७९॥

श्रीवत्साङ्कः सुरदितिजयोरम्बुधौ मथ्यमाने
स्पर्धां दृष्ट्वाऽमृतविषयिणीं मोहयन् दैत्यवर्गम् ।
त्वत्कारुण्यात् त्रिनयनमनोमोहनं मोहिनीत्वं
प्राप्तः सर्वानदितितनयान् प्राशयद् व्याजवृत्त्या ॥८०॥

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HREEM is the syllable known as Māyābīja. Despite that it removes the illussion from the minds of those who resort to your feet. At the same time, it generātes desire (love) in abundence in the mind of the enemy of cupid. I do not find words to describe your sport, O' Kāmākṣi. [79]

Viṣṇu, who weres the mark of Śrīvatsa, seeing the Devas and Asuras fighting over the nectar while the ocean was churned,entciee the Asura hordes by taking the form of Mohini with the help of your grace and fed the sons of Aditi with nectar by playing a trick. [80]

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षष्ठी षोडशी

कामाक्षि ते वदनबिंबतुलां यियासु-
स्तप्तुं तपोऽम्बुरुहमम्बुनि तिष्ठदेतत् ।
प्रागेव ते वदनविजितमिन्दुबिम्बं
दृष्ट्वा ह्रिया मुकुलतां भजते निराशः ॥८१॥

एणाङ्कमौलिपरिरम्भणसंभ्रमेण
शोणप्रभं तव बपुः पुलकाञ्चितं यत् ।
प्राणप्रियस्य हृदये मदनस्य पञ्च-
बाणप्रयोगविधिमाचरतीव भाति ॥८२॥

ईशे त्वदीयपदयोः प्रणयापराध-
क्रोधप्रसादनविधौ विनतोत्तमाङ्गे ।
तत्रस्थशीतकिरणो दशधा विभक्तः
प्रत्येकमेति नखचन्द्रकलङ्कतां ते ॥८३॥

लाक्षारसार्द्रमुरमर्दितदुष्टरक्षो-
वक्षःक्षरत्क्षतजलक्षितमङ्घ्रियुग्मम् ।
कामाक्षि नीरजदलाक्षि कृपाकटाक्ष-
संरक्षितत्रिभुवने परिरक्षतान्नः ॥८४॥

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SIXTH ŚOḌAŚĪ

O' Kāmākṣi ! this lotus, desirous of attaining parity with your face, stands in the water to perform penance. But on seeing the disc of the moon already defeated by your face, loses hope and closes its petals in shame. [81]

The fact that your body of red hue becomes eovered with horripolation in its extacy while embracing the Lord with the dise of moon on his head make you appear to be discharging the five arrows of cupid in the heart of your beloved. [82]

When Śiva stands before you with his head hanging down in the process of falling at your feet to plactate you who is angry, the cool rayed Moon situated there gets reflected in bits with each bit forming the mark on each of your moon-like toe. [83]

O' Kāmākshi of Lotus eyes, protecting the three worlds by your benign side glances, your pair of feet marked with blood of the the eveal demon, kicked by you and stained by the blood oozing from his heart serving as the lac paint, be the source of my protection. [84]

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ह्रीङ्कारपेटकनिवेशितदिव्यरत्नं
ह्रीङ्कारनन्दनवनस्थितकल्पवृक्षम् ।
ह्रीङ्कारदुग्धजलधिस्थसुधासवं तत्
कामाक्ष्यभिख्यपरतत्वमहं स्मरामि ॥८५॥

हस्तावलम्बमभयार्थिजनस्य नित्यं
हर्यश्वमुख्यदिविषद्गणवन्द्यमानम् ।
हंसं हृदंबुजगतं परमार्थतत्त्वं
कामाक्ष्यभिख्यमनिशं मनसा स्मरामि ॥८६॥

संगीतमेव तव नादशरीरमाहु-
र्लावण्यमम्ब तव सत्कवितासु दृश्यम् ।
अव्याकृतं तव वपुर्नहि दृश्यतामे-
त्यानन्द इत्यभिहितं ह्यनुभूतिवेद्यम् ॥८७॥

कामेश्वरः शिरसि देवनदीं कपर्दै-
श्छन्नां दधत्तव दृशो र्विषयं व्रजन्तीम् ।
आच्छाद्य गांगनयनायितमीनशोभां
खण्डेन्दुना रहसि रक्षति तां सपत्नीम् ॥८८॥

हत्वाऽसुरं महिषमेकपदाभिघाता-
द्धर्षं गतांस्त्वमभिवीक्ष्य यदात्थ देवान् ।
दुःखं यदा भवति वस्तदपाकरोमी-
त्येतत् त्वदीयवचनं खलु मेऽवलम्बः ॥८९॥

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I meditate upon the supreme truth called Kāmākṣī which is the precious gem kept in the box of "Hreeṁkāra". The wish-yielding tree in the flower garden of "Hreeṁkāra", the nectar, that comes out of the milky ocean of "Hreeṁkāra". [85]

The ever helpful to those who seek refuge, the one that is worshiped by the hords of divinities like "Indra": the swan that sits on the lotus of the heart; and the final principle which is called 'Kāmākṣī'—I meditate upon you all the time. [86]

Your audible form is called 'Music'. O' mother, your beauty is seen in good poetry, The unmanifested form of yours is not visible and it is called 'Ānanda' (bliss) which is only experienced. [87]

'Kāmeśvara, who carries Gangā on his head is afraid of being detected by you, even though she is hidden by his matted hair. Therefore he carries the young one of the moon to cover the figure of the fiish which shines as the eyes of Gangā and thus protects in privacy his glamer girl. [88]

After killing 'Mahiṣāsura' by the kick of one foot of yours, the Devas became joyful. At that time what you said addressing them that you will remove such miseries whenever they arise, is what gives me confidence. [89]

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लक्ष्मीस्त्वदीयचरणार्पितकुङ्कुमेन
नष्टां स्वदेहसुषमां पुनराप्तुकामा ।
काञ्चीपुरे चरति देवि तपस्सुतीव्रं
श्रीदेव्यपि श्रियमुपैति तव प्रसादात् ॥९०॥

ह्रींबीजमम्ब भवसागरतारणाय
नौकायितं मदनजीवनहेतुभूतम् ।
भोगीन्द्रभोगमणि रूर्ध्वग कुण्डलिन्या-
स्त्वन्मस्तके घटितमैन्दवबिम्बखण्डम् ॥९१॥

संसाररूपविषवृक्षपविस्त्वदङ्घ्रि-
दुष्कर्मदावशमने नववारिवाहः ।
मोहान्धकारदलने च सहस्ररश्मिः
कामाक्षि ! वीक्षणपथं समलंकरोतु ॥९२॥

कान्तस्तवाम्ब कबलीकृतकालकूट-
श्चिन्तां विहाय नटनं कुरुते यदीशः ।
उद्वाहमङ्गलविधौ तव कण्ठनद्ध-
मांगल्यसूत्रमहिमा खलु तत्र हेतुः ॥९३॥

लक्ष्मीनिवास मरुणोत्थितमन्दहासं
सौन्दर्यकोश मलिवृन्दनिषेव्यमब्जम् ।
त्वद्वक्त्रनिर्जितमुपैति हि पङ्कजत्वं
नष्टश्रियं व्यपदिशन्त्यकुलप्रसूतम् ॥९४॥

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Lakṣmī, wishes to regain her bodily charm which was lost by her and for that she seeks the saffron applied to your feet by doing perance at 'Kāñāpuram'. Even the Goddess of beauty gets beauty only by your grace. [90]

The 'Hreem' syllable is the boat that enables one to cross the ocean of "Saṁsāra"; it is the cause of rejuvenation of Manmatha; it is the gem on the hood of the serpant "Kuṇḍalinī" whieh moves up wards; it is the bit of the Moon's disc that is attached to your fore head. [91]

Your feet is the thunder bolt that destroys the poisonous tree of 'Saṁsāra'. It is the new cloud which puts down the forest fire of bad Karma; it is the Sun which removes the darkness or ignorance, oh, Kāmakṣī, it may adorn the reach of my vision. [92]

Your husband having swallowed the kālakooṭa poison dances without any The worryreason for that is the greatness of the mangal sūtra which was tied to your neck at the wedding. [93]

The lotus, the abode of Lakṣmī, which blossoms at the rise of the sun: the repository of beauty and the resort to heards of bees becomes 'Pankaja' (born of mud) when it is defeated by the beauty of your face. When a man looses his wealth, people even condem his pedegree. [94]

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ह्रींबीजमब्जनयने तव नासिकाग्रे
सन्मौक्तिकं हृदयविभ्रमहेतुभूतम् ।
सिन्दूरबिन्दुरथवा तव भालदेशे
बीजायितं भुवनसर्गविधौ युगान्ते ॥९५॥

श्रीमन्मुखं तव विलोकयतः पुरारे-
र्भालस्थितं नयनमेति सुधांशुसाम्यम् ।
क्रोधानलो व्रजति चन्दनशीतलत्वं
येनाऽपयाति मनसो मदनस्य भीतिः ॥९६॥

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The syllable Hreem is the pearl that hangs at the tip of your nose and the cause of excitement to the whole world. Or it is the Saffron dot ass your forehead which becomes the seed for creation of the wold after deluge. [95]

Seeing your beautiful face, the third eye of Śiva becomes cool like the moon; the fire of anger becomes the pleseant sandel paste and causes fear in the heart of 'Manmatha' vanish. [96]

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परिशिष्टम्

जित्वा वाणीमधिगतयशाः प्राप्य सारस्वताख्यां
विश्वाचार्यश्शिवगुरुसुतः पूज्यपादोऽनुवत्त्वाम् ।
मूकाचार्यस्तवहि करुणालब्धवाग्वैभवेन
स्तोत्रं चक्रे क्व नु मम तथास्त्यर्हता स्तोतुमीशे ॥९७॥

किञ्चिज्ज्ञोऽहं सुकृतरहितो दूरवर्ती त्वदङ्घ्रेः
सर्वज्ञा त्वं कृतसुकृतिभिः स्तूयसे या कवीन्द्रैः ।
कोऽहं स्तोतुं तुहिनगिरिजे त्वाममेयप्रभावा-
मत्याचारो निजशिशुकृतो मर्षणीयो जनन्या ॥९८॥

दारिद्र्यं मे वचसि हृदये नास्ति भक्तिप्रवाहः
रिक्तं चित्तं विनयविभवात् काव्यनिर्माणशक्तेः ।
त्वत्पूजायां विरतमपि मे वाचमायोज्य मात-
र्भाविन्यम्बास्तवनकवने शेमुषीं लब्धुमीहे ॥९९॥

स्तोत्रं वर्णैर्मनुवरगतैः कल्पितं षोडशैर्यत्
श्री कामाक्ष्याः कलितकरुणादृष्टिपातप्रभावात् ।
अल्पज्ञेन प्रथितममुना कार्यकारोपनाम्ना
भूत्यै भूयाच्छ्रवणपठनव्यापृतानां समेषाम् ॥१००॥

इति अनन्तश्रीविभूषितानां काञ्ची कामकोटि पीठाधीश्वराणां श्रीमच्चन्द्रशेखरेन्द्रसरस्वती श्रीचरणानां श्रीकामाक्ष्या अवतारभूतानां पदपांसुकणायितेन कार्यकारोपनाम्ना भारद्वाजेन स्वामिनाथेन रचितं

षोडशाक्षरी स्तोत्रशतकम्

संपूर्णम्

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EPILOGUE

Ādi Śaṅkara Bhagavatpāda, the son of Śivaguru and preceptor of the world who after attaining fame by conquoring the Goddess of learning, came to be called Sarasvatī, sang your praise. Muka kavi (the aothor of Muka Pañcasatī) gained the faculty of speech by your grace and sang your glory. O' Mother, where is that the qualification in me to praise you ? [97]

I know little; nor have I any meritorious act to my cradit; and am away from you feet. You are omniscient worthy of being praised by great poets who have the requisite wealth of Puṇya to their cradit. Who am I to praise you, of unfathomable prowess ? (But) a mother has to excuse the impudence of her child. [98]

There is scarcity of words in me, there is no flow of devotion in my heart. My mind is bereft of the wealth of modesty and of the intution to compose poetry. O' mother, I am engaging my impoverished vocabulary in your praise so that I may attain that ability which at least in future help me to compose your praise. [99]

This stotra compiled on the basis of the sixteen letters that constitute the Sodaśāksari Mantra, with the help of the manifested grace of Śrī Kāmākṣi, by this little-knowing devotee known by his pen-name of "kariakar", may contribute to the prosperity of all those who are engaged in hearing and reading it. [100]

Thus ends the Ṣoḍaśākṣarī stotra Śataka by KARIAKAR.

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